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Under the Direction of Richard Aldrich

Twenty-first Season



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WEEK OF JULY 7, 1947

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SOUVENIR BOOKS FOR SALE

Last summer, The Cape Playhouse published a beautiful Souvenir Book, which contained an interesting round-up of the Playhouse stars of today and yesterday, Playhouse history, and notes on the Playhouse staff. Containing many lovely photographs of the Playhouse stars, staff and grounds, the booklets were on sale last summer for fifty cents, and were very popular with our patrons.

This summer, while rummaging through one of our closets, we came across an untapped supply of the booklets, which we are offering for sale at a reduced price of twenty-five cents. Theatre lovers will find the Souvenir Book a hand reference for the summer theatre story as well as for the 20-year story of America's Most Famous Summer Theatre

If you missed your Souvenir Book last year, it may be purchased in the lobby for twenty-five cents.

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JEFFREY POTTER *Stage Manager*
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DIRECTORIAL DATA

Arthur Sircom, the artistic wizard behind the Cape Playhouse plays, has spent seven summers with the Dennis theatre group as stage director. He returns to us well laureled from his winter in Minneapolis where he headed the Dramatic Department of the MacPhail College of Music and Drama, the largest in the country, and where he also headed the new Minneapolis Civic Theatre. Before his departure from that city, Mr. Sircom received an award from the Mayor for "The Man Who Had Done Most for the City of Minneapolis".

A son of Old Eli, where he studied under Monte Woolley and returned in 1940 and 1941 to serve as assistant professor at the Yale Drama School, he has directed 32 plays on Broadway, including "Springtime for Henry" (of which he was also co-producer), "Sailor Beware", "Penny Wise", and "Ramshackle Inn". Mr. Sircom has also directed four films for RKO and Paramount

Pictures.

Dennis residents, who know Arthur Sircom as the genial Cape Playhouse director who cycles nearly everywhere, would probably be surprised to learn that this familiar theatre personality was a professional violinist for ten years before taking up the stage director's megaphone. In his youth, he was leader of the Yale Symphony Orchestra and played the violin in Sleepy Hall's dance orchestra, in which Rudy Vallee played saxophone.

The director's first and most important job, according to Mr. Sircom, is to determine from the script the author's intent as far as plot and characters are concerned, and then to project this through the actors to the audience "The director must also be the audience," he says, "retaining a freshness as if he were seeing the play for the first time." We think Mr Sircom's plays successfully reflect his directorial philosophy!

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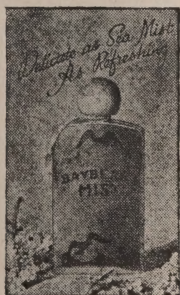
When a carpenter lends his skill and patience to an organization for twenty years, it's time for us to introduce him to his unseen audiences. Albert Gazverde's loyalty to the Cape Playhouse is well illustrated by the fact that he spent his honeymoon building the theatre! Perhaps he set his own precedent twenty years ago—for when his 20th wedding anniversary rolls around this summer, Mrs. Gazverde will be away and Albert can putter around in his beloved theatre to his heart's content!

Albert Gazverde's work has also gone to the Broadway stage, where he worked with "The Red Mill" for 14 months and with the American Repertory Theatre's production of "Alice in Wonderland." "Carpentry in summer theatre is about 100% harder than on Broadway," he says, adding quickly "but it's more fun! Everything runs

smoothly in New York. Up here, we've had storms that put the lights out, and we had to carry on with candles, kerosene lamps—anything available, just so there was no hold-up on the job."

Quiet, mild-mannered and completely unassuming, Albert Gazverde does a difficult technical job of scene construction with minimum fuss and maximum efficiency. One of his proudest records—and justifiably so—is his accident record. Albert Gazverde has worked for twenty years, with difficult sets, inexperienced apprentices and the not-so-rosy summer theatre conditions, and has never had an accident in his department!

We're proud of Albert Gazverde at the Cape Playhouse, and are happy to congratulate him on his two milestones—his 20th Cape Playhouse anniversary and his 20th wedding anniversary!



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WHO'S WHO IN THE CAST

LILLIAN GISH (The Marquise Eloise de Restournel)—one of the most famous stars of stage and screen and currently in the film, "Duel in the Sun", is making her first appearance in a summer theatre at the Cape Playhouse this week. Born in Springfield, Ohio, she first appeared on the stage as a child of six. After taking a course in dancing, she was engaged as one of the fairy dancers in Sarah Bernhardt's company and remained with Bernhardt for two years. In 1912, at the Biograph Studio in New York, Lillian and her sister, Dorothy, met D. W. Griffith, pioneer film director. They appeared in his "Unseen En-

emy" beginning an association that did more to advance the medium of motion pictures than any other single factor.

After a long and successful film career, with such famous films as "The Birth of a Nation" and "Way Down East" the Sweetheart of the Silent Screen returned to the stage in 1930, in "Uncle Vanya." Among her other stage roles have been those in "Camille", "Hamlet", "Life With Father" and "Mr. Sycamore."

Usually associated with the sweet heroine type of role, Lillian Gish surprises in her role of tonight—that of the bewitching and sophisticated

(Continued to Page 7)

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IN HYANNIS
IN FALMOUTH

WHO'S WHO IN THE CAST

(Continued from Page 6)

Marquise of 18th Century Spain, who returns to the scene of her early amours.

HAZEL JONES (Alice), who appeared in last week's Cape Playhouse show, "Over Twenty-One" as Mrs. Armina Gates, comes to summer theatre stages via "Pygmalion" on Broadway and a featured role in the movie "Carnegie Hall".

ROYAL BEAL (Compte Raoul de Vriaac), a son of New England, was born in Brookline, Mass., and educated at Harvard. Among his many stage plays have been "Elizabeth the Queen", "All That Glitters", "Page Miss Glory", "Noah", "Boy

(Continued to Page 13)

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THIS WEEK IN PAST SEASONS

- 1927—Basil Rathbone and Janet Beecher in *PETER IBBETSON*, by George Du Maurier.
- 1928—Henry Fonda made his first professional appearance in *THE BARKER*.
- 1929—*THE GREAT ADVENTURE*, with Bette Davis and Janet Beecher.
- 1930—Bette Davis, Spring Byington, and Chrystal Herne in W. Somerset Maugham's scintillating comedy, *THE CONSTANT WIFE*.
- 1931—*TEA FOR THREE*, Arthur Byron.
- 1932—Spring Byington in *THE CAT AND THE CANARY*.
- 1933—*CRIMINAL AT LARGE*, with Cissie Loftus.
- 1943—Florence Reed in *HER MASTER'S VOICE*.
- 1935—Sampson Raphaelson's delightful play, *ACCENT ON YOUTH*, with Donald Brian.
- 1936—Imogene Coca in *SPRING DANCE*.
- 1937—*MARRIAGE ROYAL*, with Margaret Anglin, Tamara Geva and Martha Scott.
- 1938—Jane Cowl in *THE ROAD TO ROME*.
- 1939—*A SUCCESSFUL CALAMITY*, with Walter Hampden and Kitty Carlisle.
- 1940—Arthur Treacher in *THE HOTTENTOT*.
- 1941—John Galsworthy's *OLD ENGLISH*, with C. Aubrey Smith.
- 1942—Ruth Chatterton and Ralph Forbes in *REBOUND*.
- 1946—*THE PLAYBOY OF THE WESTERN WORLD*, with Gregory Peck.

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Week Beginning Monday, July 7th, 1947

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"THE MARQUISE"

Noel Coward's Saucy Comedy

with

ROYAL BEAL

JUDSON LAIRE

MARY MacARTHUR

Staged by Arthur Sircom

Settings by Eugene Fitch

CAST

The Marquise Eloise de Restournel	LILLIAN GISH
Alice, Her Maid	HAZEL JONES
The Comte Raoul de Vriaac	ROYAL BEAL
Adrienne, His Daughter	MARY MacARTHUR

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Father Clement MORTON L. STEVENS

Esteban el Duco de Santaguano JUDSON LAIRE

Miguel, His Son HENRY GUETTEL

Hubert, Servant in the Chateau de Vriaac RONALD TELFER

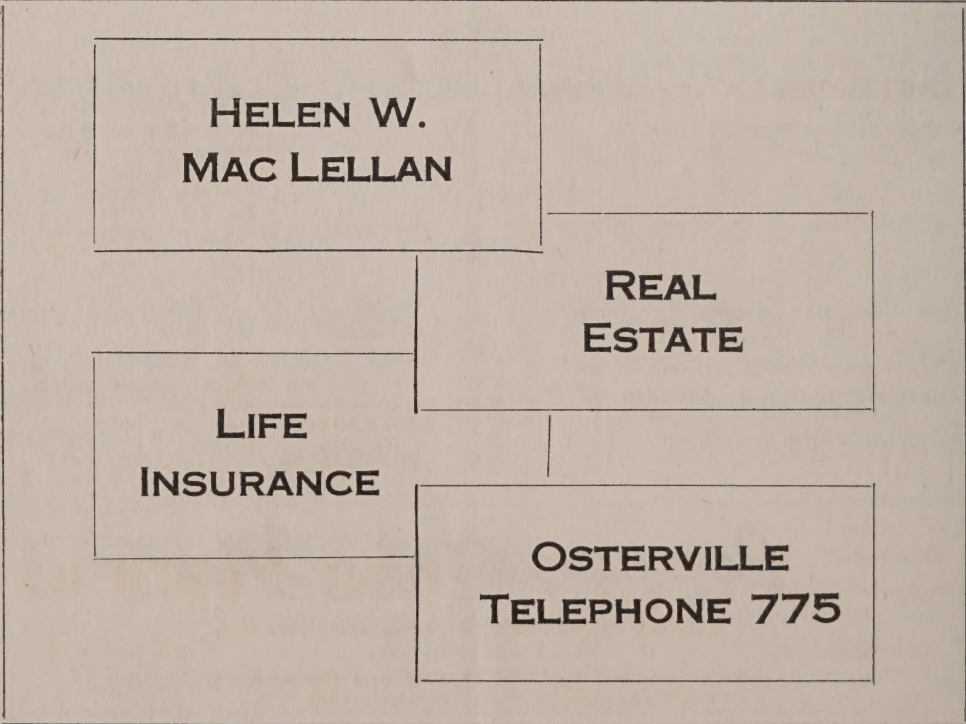
The action of the play passes in the main living room of the Chateau de Vriaac, a few hours from Paris.

Act I

Evening

Act II

The following morning



Act III

The same evening

The period is the Eighteenth Century, and the time, Autumn.

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WAR STORY, POST-WAR CHAPTER, CONTINUED

For those who may wonder just how "personal" the Personal Parcel Service of the Gertrude Lawrence Branch of the American Theatre Wing is, we quote from the following letter recently received by Miss Lawrence from a Yorkshire lady who was sent one of the Branch's parcels.

"I feel I must put a line in to say to whoever the ladies are, how grateful I am to get such a lovely parcel this morning. I was so overjoyed, I had to have a cry. I do thank the sender and the person that has spoken for me. I wish I knew their names. I hope you will be able to read this, as I am nearly blind and I live by myself in this little cottage. I am 79 on the 9th of June—what a lovely birthday present! And everything was in good condition, beautifully packed, just as it left the shop and so useful. When I am having my

cup of tea, I will think of you and drink your health.

"With my many thanks and good wishes in your good work with kind thoughts"

Of course, it must be obvious that in order to carry out this mission the Gertrude Lawrence Branch needs money, in addition to the funds at its disposal which have already been allocated for the purpose of providing recreational and craft-equipment for the American wounded, destined to spend an indefinite period in Veteran's Hospitals in the United States.

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WHO'S WHO IN THE CAST

(Continued from Page 7)

Meets Girl", "Susanna and the Elders", "Without Love", "Kiss And Tell," and most recently in "Woman Bites Dog."

MARY MacARTHUR (Adrienne), daughter of Helen Hayes, is making her first stage appearance without her famous mother. Last summer, she appeared at the Bucks County Playhouse in Pennsylvania in "Alice Sit-by-the-Fire," with her mother in the leading role. Her earliest stage appearance was in Victoria Regina, when her mother let her walk on stage as one of the great queen's children—for a birthday present!

WILLIAM WINDOM comes to Dennis, after his Broadway capers in the American Repertory's "Alice In Wonderland", in which he played the White Rabbit. His other ART appearances were as Surry in "Henry the Eighth", as Erhart in "John Gabriel Borkman," as MacCellan in "Yellow Jack". Other roles were in "What Every Woman Knows" and "Androcles and the

Lion." Mr. Windom also appeared as Richard III at the American University in Biarritz, when he was in the 82nd Airborne.

MORTON L. STEVENS (Father Clement) has been in show business for 40 years and has played more than 600 parts, including roles in "Winterset," "Candida", and "The Iceman Cometh," by Eugene O'Neill. Mr. Stevens tells us that after having to sit in a bar-room for 34 weeks in "The Iceman Cometh", it's a great relief to be moving around again! Last week Cape Playhouse audiences saw Morton Stevens "moving around" in "Over Twenty-One," in which he played Robert Drexel Gow.

JUDSON LAIRE (Esteban el Duco de Santaguano) has played at the Cape Playhouse in previous years with Jane Cowl in "Road to Rome" and in "The Constant Wife" with Mady Christians. Among his Broadway plays have been "First Lady" with Jane Cowl, "All that Glitters," "Mr. Big," and "Signature." Mr.

(Continued to Page 14)

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WHO'S WHO IN THE CAST

(Continued from Page 13)

Laire tells us that if we keep our eyes open when Mark Hellinger's new picture "The Naked City" appears, we may see him in one scene. During the war, Mr. Laire worked with the Committee for Youths in Wartime of the American Theatre Wing.

HENRY GUETTEL (Miguel) comes to the Cape Playhouse as an apprentice. A native of Kansas City, Missouri, "Hank" will be a senior at the University of Pennsylvania, where he is a well known actor, having taken leads in "Snafu" and "Ah, Wilderness," as well as making weekly radio appearances on the networks of both the University and Station WIP.

RONALD TELFER (Hubert) who was seen last week as Col. Foley in "Over Twenty-One", is a permanent member of the Cape Playhouse act-

AT THE CINEMA

Running concurrently with "The Marquise" at the Cape Playhouse, the Cape Cinema is showing "The Unfaithful," with Ann Sheridan, Lew Ayres, and Zachary Scott.

Beginning Thursday, July 10th, the Cape Cinema brings you "Great Expectations," based on the novel by Charles Dickens, and starring John Mills and Valerie Hobson, with a supporting cast which includes Bernard Miles, Francis L. Sullivan, and Finlay Currie.

The Cape Cinema is one of the loveliest and most comfortable rural motion picture theatres in the country. It was decorated by Rockwell Kent and Jo Mielziner, and comprises one of the sights of the Cape.

ing company. He has spent eighteen years in the theatre and is responsible for the formation of the San Francisco Repertory Company.

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MARTHA SCOTT AS ELIZABETH BARRETT BROWNING

Martha Scott in "The Barretts of Wimpole Street" marks the third bill this season. Beginning Monday, July 14, she will star in the role of Elizabeth Barrett Browning in the world-famous Rudolf Besier play, which is released to summer theatres for the first time.

Miss Scott returns to the Cape Playhouse where she first made her stage debut and served theatrical apprenticeship in the mid-thirties. Since her Dennis days, she has gone on to the stage and screen stardom, establishing herself as an actress of great talent in the play and film version of Thornton Wilder's Pulitzer Prize winning "Our Town." She has also appeared in the motion pictures "Cheers for Miss Bishop" and "One Foot in Heaven", and recently on Broadway in "The Voice of the Turtle" and "Soldier's Wife."

JEAN PARKER IN "DREAM GIRL"

Two weeks from now, July 21st, lovely Jean Parker will be at the Cape Playhouse in Elmer Rice's delightful comedy, "Dream Girl," which comes direct from the Broadway stage. This is perhaps the most difficult production that has ever been attempted in summer theatre, —and is also probably the longest part ever written for an actress.

"Dream Girl" is the story of the young girl who lives in a dream world, imagining herself in countless heroic and colorful situations.

Jean Parker, our star, has appeared in over one hundred motion pictures, and will always be remembered for her performance as Beth in "Little Women" with Katherine Hepburn. Her stage experience has been in "Loco" and "Burlesque."

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NEXT WEEK!

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In

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with

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